FISCAL YEAR 2022
ANNUAL REPORT

DATE: January 2023
LEGAL NAME: 309 Punk Project
ADDRESS: 309 North 6th Avenue, Pensacola, FL 36502
EXEMPT TAX ID NUMBER: 82-4902649

FY2021 ACTIVE MEMBERS
Valerie George, Sean Linezo, Scott Satterwhite

FOUNDING MEMBERS:
Eliza Espy, Valerie George, Terry Johnson, Sean Linezo, Scott Satterwhite
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ORGANIZATION DESCRIPTION:

309 Punk Project is the only artist run nonprofit organization in the South committed solely to archiving the creative efforts of the punk culture of our region. It is our primary goal to serve the local and regional community as archive, residency, and venue for divergent practices in DIY culture and contemporary art that critically examines the sociopolitical cultural moment that is shaping all our lives.

The 309 Punk Archive is preserved to inspire research and creative practice from our collective histories that are currently preserved in the archive. Additionally, we use the archive to curate traveling exhibitions to further raise awareness of our creative culture. We work to extend the reach of our audience while diversifying our own voice in the punk community.

MISSION STATEMENT:

We support and advocate for regional, national and international punk artists whose socially engaged work supports inclusivity, is relevant to the punk community, and whose DIY projects sit outside of commercial priorities. With donations and grant funding, we aim to sustain an Artist in Residency Program that serves all of our community and gives voice to underrepresented creative populations (LGBTQ+, Female and Female Identifying, all people of color, etc.) We are committed to preserving and defending the First Amendment rights of artists.

NON-DISCRIMINATION POLICY:

309 Punk Project does not and shall not discriminate on the basis of race, color, religion (creed), gender, gender expression, age, national origin (ancestry), disability, marital status, sexual orientation, or military status, in any of its activities or operations. We will not discriminate and will take affirmative action measures to ensure against discrimination in employment, selection of volunteers, artists-in-resident, and vendors, as well as provision of services. We are committed to providing an inclusive and welcoming environment for everyone: volunteers, artists, staff, guests, vendors, clients, and the community at large.

LETTER FROM THE DIRECTORS:

Dear friends,

This last year was incredibly eventful for all of us here at the 309 Punk Project. We welcomed several artists, opened the space for a bunch of events, had some great memories, and saw lots of friends come and go. We’ve also gained new supporters and friends along the way. As we face the trials and tribulations of running a non-profit organization in this current sociopolitical climate here in the Sunshine State, we feel even more confident in our purpose and know we are ready to meet the challenges.

Let’s take a minute and look back on what we’ve accomplished this last year alone. The year began with us kicking off our Artist-in-Residence program at the first of the year. Beginning with Mallory Luana and ending with Julia Arredondo, the program continues to bring a diverse range of artists to Pensacola to live at 309. Old friends like Skott Cowgill, Tiana Hux, and Mike Brodie mixed with a ton of new friends who came into our lives. Along with the positive energy they all brought to 309, our local artists continued to shine during their stay at
the house. Poppy Garcia, Anastasia Leech, and the band Surrounder joined with us to share their love for Pensacola and the DIY punk/art scene in the region. Legendary photographer Julia Gorton mixed with huge crowds to record our scene in all its splendor, as she helped put us on the map in so many ways. Cristy Road held space with us for a short but powerful stay, with Julia Arredondo rounding up 2022 and carrying her work into 2023.

Another bright spot is the book we released with Tim Kerr, featuring an interview with Ian MacKaye. This was released during Tim and Beth Kerr’s stay at the house, and we’re very proud of this association between these artists and the 309 Punk Project.

Besides our AIRs and their shows, we’ve held a number of events at 309. We joined other organizations, such as PensaPride and Journey to Juneteenth, along with our own neighborhood association, to bridge gaps in our broader community. We hosted several talks at the house, from Devin Cole’s history of the queer struggle to Tina Landis speaking about the climate crisis, along with former 309er Aaron Cometbus who came from NYC to lecture about the 1960s Underground Press and its connections to punk. Lastly, in December, we helped kick off “Night on the Tracks,” an event linking likeminded businesses and organizations in our neighborhood for a great night. The event was so successful, we’re already planning our next event and hope to make this an ongoing series. Stay tuned.

Probably the most interesting and odd event of 2022 was when the mayor of Pensacola gave the 309 Punk Project an official proclamation making March 9th “309 Punk Project Day” throughout the City of Pensacola. For real. That was a sight few people could’ve even imagined when 309 began as a punkhouse, much less when we began this journey. But here we are.

Our work to build the 309 Punk Project’s historic archives also continues with large donations of ephemera and art from the likes of Julia Gorton, Anandi Wonder, Cristy Road, and Aaron Cometbus. Adding to this collection, we received donations of 1960s underground newspapers, most notably from Patricia “Magic Pat” Bint and various members of the community, to increase our collection of regional countercultural materials. We currently hold the largest print collection of underground papers and zines in the region, adding substantially to historical value of our archives.

Lastly, our recording studio in the back of 309 is getting closer to becoming a reality, too. Through a large donation secured by LaChelle McCormick Johns, as well as the work of some of our own members, we’re hoping to have our recording studio ready to make our first recordings within weeks.

Like most non-profit organizations, our biggest hurdle has been funding the project. Through heavy fundraising efforts, we’ve been able to stay afloat through the kindness and generosity of our community. Our biggest effort was the launching of the “Comrades of 309 Punk Project,” which is a Patreon program set up to secure funding for us by our most dedicated supporters. To our official “comrades,” generous supporters, and everyone who has contributed in any way, we are eternally grateful and hope to live up to your hopes and expectations for now and into the future.

Through all of the ups and downs of 2022, we’re still here and we have you to thank. This has been an incredible year, and we are grateful to each and every one of you for your continued support of the 309 Punk Project.

Stay punk,

309 Punk Project
Scotty S., Val G. & Sean L.
BOARD OF DIRECTORS

President: Hale Morrissette (she/they) is an eclectic masters-level social worker currently working as the North Florida Regional Organizer for Dream Defenders.

Vice President: Pat Jennings (he/him) Former Education Coordinator for Pensacola Museum of Art, Current Staff Attorney with Legal Services of North Florida, Inc., and part-time participant and full-time observer/spectator in local art/punk happenings and events.

Secretary: Britt McGowan (she/her) is a reference librarian at the University of West Florida Libraries, where she co-curates the Zine Collection and acts as the subject liaison to the Art, English, Communication, and Theater Departments. After receiving her degree in creative writing from the City College of New York, she moved back to her hometown of Pensacola where she enjoyed the '90s punk scene.

Treasurer: Jamin Wells (he/him) teaches history at the University of West Florida where he directs the graduate program in Public History. His current research focuses on the intersections of history, mythmaking, and the long arc of white supremacy. When not in the archives or teaching, you can find him making wooden jigsaw puzzles

Brandon "Grover" Ballard (he/him) is an ambitious and empathetic DIY artist and booker, a graduate student at UWF, and the owner of the Pensacola punk house, the "Bugghouse."

Indigo Lett (they/them and she/her) a long boarder and the Secretary/Social Media Coordinator for Strive (Socialist Trans Initiative) which is a transgender activist organization that assists the gulf coast queer/trans community.

Michael Kimberl (he/him) is the Director at Alfred-Washburn Center and is a tireless advocate for those experiencing homelessness and poverty. He is also the drummer for Pauper's Grave and Dark Star Coven.

Sarah Pacyna (she/her) has spent her professional career balancing the needs of wildlife, wild spaces, and people. As a seasoned nonprofit professional, she started her own grant writing and management consulting
firm in 2021, and she supports several wonderful nonprofits with their development needs. She likes wildlife watching with her daughter or spending time with her motley crew of rescue and foster dogs and their ringleader, the sole cat, Tony Baloney.

GRANT FUNDING:

We have diligently documented our beginnings so that we may prove our dedication to this project and procure grants and yearly fiscal support to fulfill our mission. Sarah Pacyna is our volunteer grant writer and board member.

This year we received our first grant of $1000 Dollars for Doers from Navy Federal Credit Union, and the money directly supports purchases for our future community recording studio.
We have been working with UWF Art & Design students in the form of a professional internship. Two students each semester get three credit hours, build their resumes, and learn valuable skillsets as they work with us in the archive. They also work with us as we develop social media materials, and they learn hands-on skills like screen printing, and exhibition development. In 2022 interns also worked directly with our Artists in Residence in the studio setting. Above we have Tiana Hux with Intern Brooke Bosso and on the left is Emily Highers and Jayden
The 309 Punk Archive is preserved to inspire research and creative practice from our collective histories that are currently preserved in the archive. Additionally, we use the archive to curate traveling exhibitions to further raise awareness of our creative culture. We work to extend the reach of our audience while diversifying our own voice in the punk community.

We have been collecting Pensacola Punk ephemera since 2017 and have amassed a collection of images, videos, photographs, posters, zines, fliers, clothing, and a multitude of art objects. In 2022 we acquired major donations of T-shirts from former Maximum Rock and Roll writer Anandi Worden and a large donation of fliers and zines from Aaron Cometbus.

We are in the process of organizing and digitizing the materials. We are fundraising to purchase archival materials to properly house the objects, so that we can open the archive for public perusal.
ARTIST IN RESIDENCE CALENDAR:
2022

ARTISTS IN RESIDENCE | 2022

June
SKOTT COWGILL (San Francisco)

July
BETH & TIM KERR (Austin)

August
POPPY GARCIA (Pensacola)

September
JULIA GORTON (New York)

October 1-14TH
TIANA HUX (New Orleans)

October 15-31ST
CRISTY C. ROAD (New York)

November
ANASTASIA LEECH (Pensacola)

December | January 2023
JULIA ARREDONDO (Chicago)

WWW.309PUNKPROJECT.ORG
ARTIST IN RESIDENCE PROGRAM:
In 2022, our focus was on facilitating the growth of our community by hosting international and national artists for monthlong residencies at 309. Our goal with this program is to amplify the impact of non-commercial art in our community and to foster growth in the creative DIY economy of the South supporting experimentation, and actively creating opportunities for established and emerging artists from around the world. Each artist fulfilled a community outreach and/or programming obligations in 2022.

• **PROGRAMMING** ~ Each Artist in Residence is required to create an educational or immersive experience for the local community to participate. This can take the shape of a lecture, open studio day, workshop, collaborative performance, or other community engagement activity. At the end of each AIR’s stay, we will mount an exhibition, reading, screening, or other appropriate events to share the work created by the Artist in Residence.

• **THE 309 PUNK ARCHIVE** ~ Each Artist in Residence participant donates one work created during their residency to the archive. The goal of the 309 Punk Archive is to inspire research and creative practice from our collective histories that is currently preserved in the archive.

• **PMA COLLABORATION** ~ The Pensacola Museum of Art has offered to host an annual exhibition to exhibit a group show of the work created in the Artist in Residence Program, and our first show opens March 10th, 2023. We love those folks so much.

309 PERMANENT RESIDENT ARTISTS:
Once we procured the house, and it was renovated for safe habitation in August 2020, the 309 Punk Project offered two rooms to the local community for fair, all-inclusive rent.
Sean Linezo is an experimental producer, filmmaker, artist, and archivist. His most recent work is an on-going project called AnArchive, a collection of stories and a series of films featuring the Pensacola punk community from the 1980's to today. His work has been featured in exhibitions nationally and internationally including New York City, Tokyo, and Los Angeles. He is a co-founder of the 309 Punk Project and is our Resident Artist.

Barrett Williamson is a Pensacola musician and recording artist. He has been in Zerox 82, Apostate, The Hazards, and Rezolve. He is a long-standing resident of 309, living there for the past nine years.

UPCOMING OBJECTIVES:
2023 ARTIST IN RESIDENCE
ARTISTS IN RESIDENCE | 2023

309 PUNK PROJECT

UPCOMING OBJECTIVES:

SEEN | JULIA GORTON PHOTOGRAPHY GRANT & JURIED EXHIBITION

May
FELICIA E. GAIL (Atlanta)
JENNIFER PRICE & JIMBO EASTER (Detroit)

June
WM. JOHNSON (Chattanooga)

July
SURPRISE GUESTS!

August
COOKIES N CAKE (Pensacola)

September
VICE COOLER (Los Angeles)

October
SPARKY TAYLOR (Bloomington)

November
SURPRISE GUESTS!

January
JULIA ARREDONDO (Chicago)

February
CINDY CRABB (Pittsburgh)
ROSCOE HALL (Birmingham)

April
KIM DARLING (Tampa)

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In 2018, we had the honor of meeting Julia Gorton, and she donated several of her photographs to 309 punk Project. Julia Gorton’s photos of New York’s No Wave scene, from 1976-1980, capture a fleeting time with unique style includes photos of Debbie Harry, Patti Smith, Tom Verlaine, David Byrne, Lydia Lunch, Iggy Pop, James Chance, Richard Hell, Anya Phillips.

She gave us instructions to sell the work and use the proceeds to fund a project of a local DIY photographer. We have put out a call for our first exhibition and award to be announced March 10, 2023.

UPCOMING CURATORIAL PROJECTS:
HURRICANE PARTY: TALES FROM THE GULF COAST UNDERGROUND AT ALABAMA CONTEMPORARY ART CENTER (MOBILE, AL)
309 Punk Project will be collaborating with Mobile curator Jimmy Lee and local punk archivists to organize a collection of punk ephemera that will tell the tale of two port cities, Pensacola, FL and Mobile, AL. The exhibition will open January of 2024.

UPCOMING POP-UP EXHIBITIONS AT ACAC | MOBILE AL:
In January of 2024, HURRICANE PARTY: Tales from the Gulf Coast Underground will open to the public at Alabama Contemporary Art Center. This exhibition includes 309 Punk Project and other artists who cull inspiration from the subversive subculture of the Gulf Coast underground scenes, particularly from the 309 Punk Archive.

Participating 309 artists are organizing a series of Pop-Up Exhibitions leading up to this exhibition to engage the community in the culminating exhibition. Pop-Ups will be on view in the months of February, June, and September 2023.

NEW 309 COMMUNITY EVENTS: NIGHT ON THE TRACKS
309 Punk Project partnered with Old East Hill Preservation District to create a community event that ties local small business together in an evening of community celebration. Our first event was in December 2022 and was extremely successful in bringing life to the Wright Street Corridor. We plan to include more small businesses and have the events quarterly in 2023.
We had the wonderful opportunity to publish Tim Kerr's "We Are All Making History," w/ intro by Ian McKaye. Limited hand numbered edition of 200.

2022: CONFERENCES
309 Punk Project (panelists)

The Shape of Punk to Come: Curating Resistance in the Sunshine State, Global Punk Scholars Network Conference, Canada and United States (online)

The annual conference of the Punk Scholars Network Canada and United States was held on November 18, 2022 via Zoom. The theme was Punk & Resilience, and we will be hosting presentations from punk scholars both in North America and internationally.

Panel 2: 14:15 – 15:15 EST

Moderator: Nico Rosario

Tara Lopez - “Chucotown Soundtrack: 1990s El Paso Punk Rock”

Valerie George & Scott Satterwhite - “The Shape of Punk to Come: Building a Punkhouse of Resistance in the Sunshine State”

Alican Koc - “What Came First, the Chain or the Egg?” The Future of Punk in the Age of the Meme

2022: OFFSITE EXHIBITIONS
309 Punk Project participated in the Center’s annual arts and music festival called Sarahfest to promote the preservation work being done by our collective. The archival exhibition was held at the Powerhouse Community Arts Center and ran for a month.

2022: EXHIBITIONS & PUBLIC PROGRAMMING
**POETRY READING**

SEPT 15TH, 6 PM

TATE SWINDELL
JAMEY JONES
LACHELLE MCCORMICK JOHNS
ARLO ANGELES

**JULIA GORTON**

SEPT 08: An Evening with Julia Gorton
Artist Talk | Q & A | 5-7 PM
UWF | BLD 82 | THE ART GALLERY

**JULIA GORTON**

309 ARTIST IN RESIDENCE

OPEN PORTRAIT STUDIO
SEPT 04 Open Portrait Studio 12-5 PM
SEPT 05 Open Portrait Studio 2-5 PM
SEPT 06 Open Portrait Studio 2-5 PM
SEPT 07 Open Portrait Studio 2-5 PM
SEPT 10 Open Portrait Studio 11 AM - 5 PM

**JULIA GORTON**

309 ARTIST IN RESIDENCE

SAVE THE DATES!
SEPT 03 Opening Exhibition & Artist Talk 7-9 PM
SEPT 13 Closing Exhibition 7-9 PM
**Poppy Garcia**

**August 14, 2-6PM**
Opening Reception

**August 28, 2-6PM**
Artist Talk & Closing Reception

**Tim Kerr**

**Closing Exhibition**
Book Signing
Q & A

**Thursday, July 28, 7PM**
Join us for an intimate farewell event with Tim Kerr! He is excited to share all of the stories from his life as a DIY artist & musician (yes, he will tell the Bad Brains story). Grab a book! Get it signed!

**Up Around the Sun**

**Sunday, July 10th, 2PM**
Art Exhibition: Tim Kerr
Acoustic Set: Up Around the Sun

www.309punkproject.org
SOFT OPENING
JUNE 8TH
7-11 PM

309 PUNK PROJECT

CLOSING EXHIBITION
JULY 2ND
7-11 PM

SKOTT COWGILL
309 ARTIST IN RESIDENCE

WEDNESDAY, JULY 13TH, 6PM
SCOTTY’S BIRTHDAY PARTY & MOVIE NIGHT!

SCOTTY’S 50TH BIRTHDAY!
Join us for a movie night to celebrate the Mandarin translation of “Punkhouse in the Deep South” with a Chinese food potluck and film screening of “Beijing Punk” and get a slice of key lime pie.

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SURROUNDER BOX CUTTER
TALON BURR’S CLOSING ACT
MUSIC AT 8PM
Saturday May 28th
EVERYTHING ELSE AT 6PM

THE TRIAL OF MLK PLAZA
INSTALLATION
AND MORE

A MONTAGE SCREENING AT 6PM
SATURDAY MAY 28
309 N 6TH AVE
SATURDAY | MARCH 19TH | 6-10PM

M309 PUNK PROJECT

MIKE BRODIE
309 ARTIST IN RESIDENCE

AN EXHIBITION OF PHOTOGRAPHS FROM A PERIOD OF JUVENILE PROSPERITY

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WEDNESDAY | FEB 23RD | 6-10PM

CLOSING EXHIBITION & DANCE PARTY

309 ARTIST IN RESIDENCE
MALLORY LUANA

WWW.309PUNKPROJECT.ORG

THURSDAY, FEB 10TH, 6PM @ 309
HOSTED BY 309 AIR MALLORY LUANA

Film-Documentary: BOYO

BOYO is the manifestation of discovering and rediscovering the true cultural significance and indigenous history of Haiti through a profound form of exploration. The project aims to diversify the views of Haiti in a documented and narrated 30-day expedition through the eyes of its natives.

WWW.309PUNKPROJECT.ORG
The 309 Punk Project made it to the fest this year!
2022: OXFORD PUNK ROCK FLEA MARKET

309 is on the road! Vice President of our Board, Pat Jennings tabled for us at the Oxford Punk Rock Flea Market at the Powerhouse! Thanks to @southernpunkarchive for organizing and being a such an inspiration.

2022: PENSACOLA PUNK ROCK FLEA MARKET

309 Punk Project tabled at the Pensacola Punk Rock Flea Market again this year and are forever grateful for the support!

2022: PENSACOLA PRIDE
Thanks to PensaPride for giving 309 Punk Project the stage.

2022: MINI MAKERS FAIRE
309 Punk Project tabled at the Pensacola Mini Makers Faire.

2022: JUNETEENTH
309 Punk Project tabled at Juneteenth celebrations at Maritime Park.

2022: FUNDRAISING
BECOME A COMRADE OF THE 309 PUNK PROJECT!

Become an official Comrade of the 309 Punk Project!

Comrades of the 309 Punk Project do it because they love us, support us and want to see us succeed. By joining us as official Comrades of the 309 Punk Project, you will help us take a vital step forward as this project becomes more stable and financially secure. We have all sorts of levels, but we love you all the same, comrade.

309 PUNK PROJECT
309PUNKPROJECT.ORG

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2022: ART & ACTIVISM
309 Punk Project co-founder and Resident Artist, Sean Linezo, brought together members of the Pensacola City Council and Mayor Grover Robinson for the official changing of “Columbus Day” to “Indigenous People’s Day” in 2020. For this day, and for all the future second Mondays in October, the day will be marked with the lowering of the 5 colonial flags and the raising of the flags of the Cherokee, Chickasaw, Choctaw, Seminole, and Creek people. We celebrated this again in 2022! Showing up early in the morning at city hall and educating the community that Pensacola had culture and people here before Deluna, we took down the flags of the colonizing nations and again raised the flags of 5 southeastern tribes for the second year in a row, pushing forward with positive energy to become an annual tradition with the performative gesture of land acknowledgement.

2022: PRESS

"SCREAM THERAPY" PODCAST
"Scream Therapy" podcast (Canada) interviewed Lauren Anzaldo about social work, mental health and living in punkhouses, including 309. Features the music of Submission Hold, Discount, and Surrounder. A great interview. https://screamtherapyhq.com/podcast/episode-60-lauren-anzaldo @laurenanzaldo #screamtherapypodcast

2021: PRESS

“SHOOK” INTERVIEW WITH JULIA GORTON AUDIOVORE ZINE
What a lovely surprise! New zine from @julia_gorton_nowave! This Julia Gorton interview w/ @theaudiovore is so good and features 309. Love this so so much 😊.

2021: PRESS
Staying Punk and Getting Emotional with Cristy Road

By C. Scott Satterwhite

To say that Cristy Road is a prolific artist would be an understatement. This past year alone, Road has released an album with her punk band Chucked Up, designed a T-shirt design for Kathleen Hanna’s charity TexasExes and created a set of her own unique tarot cards. As the latest Artist-in-Residence for the 30th Street Punk Rock Project, Road will bring her talents to Pennsylvania for a week that culminates with an artist reception at the punkhouse in Old East Hill. In this interview, we talk about her art and culture, along with the artists who have influenced her over the years as she returns to Pennsylvania.

INWEEKLY: You’re pretty prolific and multifaceted in your work. I don’t want to pigeonhole you, so how would you describe yourself as an artist?

ROAD: I guess the pigeonhole is a little harmful sometimes. I would describe myself as a first-generation Cuban American artist of the illustrative punk rock queer feminist persuasion, maybe. I think it’s always context. I am an illustrator, but I am also a singer and a graphic novelist, and all those things are important to me. I’ve been really into the role ofabeautifully represented in my art. I’ve been really into the role of abuse relationships and drugs or my book about being boarded in a red state. I see a divide between my art and music. Art can be more universal, but punk rock is its own subgenre of communication that isn’t always that popular in the scheme of modern punk pop.

INWEEKLY: The first time I saw your art was in relation to political activism, usually connected to political bands. Do you see the two, your politics and art, as intertwined?

ROAD: I started making art and releasing it in my 30th Street Punk Rock project. In 1999 as a response to isolation, loneliness, watching a world commit eight-wing crimes while I stood by to make friends but actually get vapidly made fun of. It began as a punk rock fanzine where I obsessively read comics, a DIY punk rock scene where I often got made fun of for my interests in fanzines, I always included some kind of activism about me and my friends. That made me out of, but “Greenshield” was mostly just reviews and reviews reviews. It evolved into narratives on bodily autonomy, sexuality and reclaiming “feminism” from what I saw as white women’s movements—and as a teenager in Miami, raised by Cuban Americans who all held multiple jobs and did not identify with American feminism in the ’80s and ’90s. Political warfare is where my voice felt at home, whether or not punk rock was the soundtrack. By 2002, I started talking about the abuse relationship that shaped my relationship to punk rock and DIY and idealized vision of revolution. As a kid, I was obsessed with social movements and any act of humanity rising up, always reading about the polarizing ways between socialism and capitalism. I grew up with the effects of the embargo, watching my family in Miami shiver for my family in Guanabacoa (Cuba), while the all while the migration of the mass of so many communities I grew up around—Cuban, Haitian, Nicaraguan and Dominican. Through it all, my family (all women) raised me and my sister and my cousins in what always felt like home, but often included battles against capitalism and/or men. By 2003, my zine about punk rock evolved into a zine about social justice and existing in “alternative” community, that is often straight or racist or not particularly eager to justify the humanity of precarious girls who are survivors of violence. That was my narrative. And to be real, I find it sad when anyone, at any gender, can’t feel safe at anyone or their friends’ bands. Trust me, they will thank you.

INWEEKLY: I’m sure a lot of people are thankful for your activism. Your art is amazing, and your style is very recognizable. Standard interview question: who were some of your influences?

ROAD: The Art of Frida Kahlo, Coop, John Rick, Falu, Kate Killbrew and Archibald Morley are probably the first visual influences that inspired me to draw figures and landscapes. I saw some of their work when I was such a small child. I had no idea what was going on, but I wanted to live in it. Archibald Morley’s portrayal of communities at work was so fucking perfect to me. A lot of the vibe [in my own artwork], however, is so entrenched in punk rock that it keeps me unmarketable, but I don’t mind. The black outlines and the need to show every detail is very important to me. Sometimes, people look older than they are, but that sadness and truth is comforting to me. That energy is super influenced by Aaron Cometbus. I have a kind of relationship that I feel a connection to his music and art, and how I related to how it made me feel, as a community and as a general punk at the time, more so than the battle I faced with. I was too young to have feelings, but I’ve also been in a kind of weird life of being married to my work, falling hard for people, but never finding long term love. The older I got, the less I relate to most of the people in my life. So I’m pretty screwed, feeling safe enough to have feelings, but still screws them over.

INWEEKLY: What’s the future of your work in the next five years?

ROAD: Obviously, still the revolution and Green Day. But no, really. I’m still inspired by watching communities rise up as watching collapse and wondering what the hell I can do. And I’m inspired by love and nature and feeling my heart open. I’ve had a kind of weird life of living married to my work, falling hard for people, but never finding long term love. The older I got, the less I relate to most of the people in my life. So I’m pretty screwed, feeling safe enough to have feelings, but still screws them over.
Artistas latinx comparten su trabajo en Pensacola

Por Scott Satterwhite

PENSACOLA, Fla. – Durante los próximos meses, 309 Punk Project albergará a dos artistas latinos reconocidos internacionalmente para su programa de artistas en residencia. Cristy Road y Julia Arredondo, ambas artistas visuales y literarias, se unirán a la organización cultural sin fines de lucro en sus esfuerzos por apoyar a las comunidades artísticas internacionales punk y DIY (hágalo usted mismo).

Latinx Artists Share their Work in Pensacola

By Scott Satterwhite

PENSACOLA, Fla. – Over the next few months, the 309 Punk Project is hosting two internationally recognized Latinx artists for its artist-in-residence program. Cristy Road and Julia Arredondo, both visual and literary artists, will join the non-profit cultural organization in its efforts to support the international punk and DIY (do-it-yourself) artistic communities.

The 309 Punk Project, founded in 2016, launched its artist-in-residence program in late 2021. Road and Arredondo will join a long list of artists who have stayed at the residence, located at 309 North 6th Avenue near downtown Pensacola.
Since the 1970s, Julia Gorton has photographed some of the biggest legends in the punk and post-punk scenes of New York. The impressive list of luminaries includes Lydia Lunch, Richard Hell, Debbie Harry, Iggy Pop and many more.

Starting in the early days of punk, Gorton has remained true to her DIY aesthetic throughout the No Wave scene of the late 1970s and early 1980s, creating zines and collage art, while developing a stunning fashion line.

A professor of art at The New School, Gorton is the director of the AAS Graphic Design and Printmaking program and was recently listed as one of the 15 most important art professors in New York City.

A few years ago, Gorton was invited to the Pensacola Museum of Art for an exhibit and held talks and a workshop at the University of West Florida. This month, Gorton returns to the "Live Churning City by the Sea" as a visiting artist with the 309 Punk Project, where she plans to continue to photograph subjects in Pensacola and hold a public exhibition of her work.

In this interview, we talk about Gorton’s early days in punk, her influences and what she hopes to accomplish while in Pensacola.

INWEEKLY: Let me start off with the obvious question—what brings you back to Pensacola?
Gorton: I’m back in Pensacola to do a residency at 309 Punk House. A few years ago, I was part of an exhibit ‘Hustle: Museum of Spectacle’ at the Pensacola Museum of Art curated by Felicia Galt. I came down to the opening and had the time of my life. I met some of the nicest people, including you and Valerie. Of course, I’ve been interested in returning since then, seeing what’s up at 309, and hoping to connect more with the local community surrounding the house.

INWEEKLY: What was your impression of the city?
Gorton: For me, the experience of a city is really about the people you meet there. It’s much more than the beach. I look forward to eating many more meals at End of The Line Cafe and exploring by foot and car.

INWEEKLY: So you’re one of the most famous photographers from the early punk scene in New York...
Gorton: I don’t know about that. I’ve had to push my work hard on social media to get people to know my name and attach it to images that they might already know. There were many really great photographers back then covering the same scene. History sorts out a few whose work you see over and over again, but each photographer only tells part of a much bigger story.

INWEEKLY: That’s fair enough, but I’m just going to say that you’re still pretty important.

How did you first get into photography?
Gorton: I was working at the evening art program for New Castle Community in Wilmington, Del. Mr. T. was my boss and also my social studies teacher.

INWEEKLY: Mr. T? Not “The” Mr. T?
Gorton: Lloyd Levine. He strongly encouraged me to buy his used range-finder camera for $25, which I did. He also connected me to another teacher, Jim Dubrow, who taught me to develop and print in the yearbook darkroom.

INWEEKLY: How did punk influence your photography?
Gorton: I think punk influenced every aspect of my life, as well as my photography. It’s a point of view that can’t easily be shaken off or grown out of. There is a DIY fly-by-the-seat-of-your-pants attitude that is the foundation for all my work.

INWEEKLY: You were in the scene with some legends. It’s incredible to look at your photography and hard not to be jealous of you for the company you kept. How did it feel to be a part of this scene?
Gorton: Thank you. At the time, I was trying to balance my life—to shoot as much as I could, see as many bands as possible and to get my school projects completed on schedule. It was really very busy most of the time. Everything was new and exciting coming from the Delaware suburbs. People were pretty open to having their photos taken. And as I was out most nights, I had great access and a lot of opportunity.

INWEEKLY: Often, punk photographers take pictures of the shows or the bands playing, but you largely focused on portraits. What drew you to the individual over the groups and crowds?
Gorton: I also photographed band members and people hanging out, as well as portraits.

INWEEKLY: True. After saying that, I’m not sure if portrait is really the right word. Portrait sounds a little more formal, even though they are professional, but in the moment—like a performance. I guess I meant that you have a lot of portraits, may be more than band shots.
Gorton: I found the performance photos less satisfying with all the mics and equipment all over the place. With the portraits, it was more intimate and collaborative. The subjects are incredibly important to the success of an image and their help with making the image work is not to be underestimated.

INWEEKLY: Shifting back to the here and now, literally, what do you hope to do while you’re in Pensacola?
Gorton: I plan on shooting portraits of people who stop by for the open studio sessions, as well as work on some collages. I want my subjects to have the opportunity to pose for a portrait and to feel seen and respected.

INWEEKLY: I understand you’re giving away a scholarship. How did that come about?
Gorton: When the show at the museum was over, I decided that the framed photographs should be sold off, and the proceeds could be used to create a scholarship to help another photographer from the community who was at the beginning of their own career. Felicia and Valerie were instrumental in supporting this idea and making it happen.

INWEEKLY: They’re both amazing people and super supportive of women in the arts. Why do you think it’s important to offer people identifying as female financial help to pursue their art?
Gorton: Society has silenced the voices of female and female-identifying artists for a very long time. While there are more diverse and inclusive spaces that are opening up, and curators and institutions are showing more concerted efforts to diversify the exhibitions they mount, a financial award to an artist is a public acknowledgment of their work.

INWEEKLY: What do you want to do during your residency with the 309 Punk Project?
Gorton: I look forward to having time to focus on my work without it being for a specific project—portraits, collage, typography, experimenting with AI generated images and whatever else pops up. (sm)

309 SEPTEMBER ARTIST IN RESIDENCE: JULIA GORTON

WHAT: Gorton’s Final Open Portrait Studio Session and Closing Exhibition
WHEN: 11 a.m. - 3 p.m. on Saturday, Sep. 10 (Open Portrait Studio Session); 7 - 11 p.m. on Tuesday, Sept. 13 (Closing Exhibition)
WHERE: 309 Punk Project, 309 N. Sixth Ave.
COST: Free
DETAILS: 309punkproject.org, juliaorton.com

2021: PRESS
309 Punk Project explores Pensacola’s former underground press

WUWF | By Hunter Morrison
Published April 6, 2021 at 2:23 PM CDT

A group of writers and friends from Gulf Coast Fish Cheer

2021: PRESS
Explore the eclectic art, businesses and culture of Old East Hill at 'Night on the Tracks'

Brittany Misencik
Pensacola News Journal

Published 4:01 a.m. CT Nov. 23, 2022

Night on the Tracks chugging into Old East Hill neighborhood of Pensacola| PHOTOS
The Old East Hill neighborhood & businesses will be hosting a Night on the Tracks event to bring neighbors and visitors together on Saturday, Dec. 3rd.

The Numbers from JAN 1, 2022 thru JAN 1, 2023:
To say we are operating on a “shoestring budget” would be nothing short of the hard honest truth. As demonstrated below, we rely solely on the support of the community in the form of donations for merch and good old-fashioned giving. We feel the love deep down and we are grateful.

**INCOME**
Rent: $11,332
Donations & Donations for Merchandise: $27,621.77
Grants: $1000.00
**Total Income: $39,953.77**

**EXPENSES**
Rent: $19,740
Utilities: $5,893.47
Non-Recurring Operating: $4,625.34
Fundraising/merchandise expenses: $3,491.32
Programming: $290.73
**Total Expenses: $37,033.02**

**January 1, 2023 Account Balances:**
Checking: $3,358.61
Savings/Julia Gorton Award Fund: $925.96